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out much of interest in the history of the two prepositions. Especially should the development of such prepositions as *to*, *for*, *ongean*, *towards*, *by*, *near*, *at*, *gemong* (*onmong*) *ðurh*, in their relation to *mid* and *wið* here be taken into account. As the preposition of direction *wið* was in OE. often replaced by *to*, *toward*, *on*, *ongean*, *of*, *from*, *for*, &c. In ME. *wið* has yielded entirely to these prepositions in such use (p. 171). Thus the function of direction was lost in *wið*, but in proportion as this was lost that of association developed. This the author summarizes, pp. 171-178. In the course of time certain functions of *mid* were assumed by '*among*, *through*,' &c. The associative function in *wið* became stronger than that in *mid*, the instrumental use of *mid* was strong and highly developed, but here *mid* yielded in the end to other competitors, *by*, *by means of*, *through*. The influence of certain verb constructions is also to be noted, pp. 173-175, and the increase of *wið*-verbs in reciprocal-associative relations by loans, as ON. *gríðian* (*gríð*) *wið*, *flitan wið*, French *accordian*, *part*, *dispense*, &c. On pp. 179-182 is appended a list of verbs arranged in eight tables, showing the use of prepositions in OE. and the ME. equivalents.

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OLD FRENCH LITERATURE.

Aucassin et Nicolette, texte critique accompagné de paradigmes et d'un lexique, par HERMANN SUCHIER. Cinquième édition partiellement refondue, traduite en français par Albert Counson. Paderborn, Schoeningh, 1903. Pour la France, J. Gamber à Paris.

Among recent publications the new edition of Suchier's *Aucassin et Nicolette* calls for especial mention. No other Old French text has received, and none better merits, such detailed study from leading scholars. Prof. Suchier has in each new edition given progressively fuller play to his broad scholarship and has also adopted the best suggestions of his reviewers, so that the book now furnishes a model which is almost without a flaw. The most radical change in the fifth edition is that the introductory material and notes have

been translated into French by Albert Counson, and the glossary has the French definitions by the side of the German. Thus the new French edition called for by Gaston Paris in 1901 is supplied in the most satisfactory way. The reprinted text is rendered more attractive by the omission of the asterisks which formerly drew attention to manuscript readings relegated to foot-notes. A list of alterations from the text of the fourth edition is given on p. 56 (for the sake of completeness add 12, 6, where *si* is changed to *se* to accord with the manuscript; to the two errata noted on p. 132 add: p. 52, for 16, 18, read 14, 18). On p. 48 the editor offers his defence for having changed the text of the last line in six stanzas so that all last lines now have the same assonance-vowel. He recognizes the correctness paleographically of Schulze's reading (1, 2) *ueil antif*, and it is to be regretted that he did not give it a place in the text; the note, p. 132, indicates that he was not disinclined to adopt it. A new introduction happily replaces the four prefatory remarks of the preceding edition, the notes have been materially improved and extended, and the glossary has undergone such slight modifications as the changes in the text demand. In sum, the new edition of the *chanteable*, which constitutes the central gem of Old French literature, is marked by gain in attractiveness of form and accuracy of treatment.

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PHONETICS.

The Elements of Experimental Phonetics, by EDWARD WHEELER SCRIPTURE, of Yale University, with three hundred and forty-eight illustrations and twenty-six plates. New York, Ch. Scribner's Sons; London, Edward Arnold, 1902. 8vo., 627 pp.

The volume before us is one of the most important of the *Yale Bicentennial Publications*. Indeed, in view of its bulk and solidity, it merits well another name than that of *Elements*.

The work is divided into four Parts: Part First

treats of vibratory movements, their recording, their analysis; Part Second, of the perception of speech; Part Third, of the production of speech; Part Fourth, of the factors that enter into speech, such as vowels, consonants, sound-fusion, duration, accent, speech-rhythm. The Appendices treat of the Fournier analysis, speech curves, free rhythmic action.

A glance at the work suffices to show that the author's genesis cannot have been that of the ordinary experimental phonetician. In fact, Professor Scripture, as is well known, is an experimental psychologist. He brings, then, to his new field of labors a training quite unusual, the only parallel to which that occurs to us being the experiments carried on ten and twelve years ago in the *Laboratoire de Psychologie* at the Sorbonne. This laboratory, under the generous conduct of M. Binet, remains to this day one of the best laboratories of Experimental Phonetics in the world. It stands to reason that Phonetics has something to gain from the assiduous study of one of Professor Scripture's training. He will bring at least a true feeling for what is scientific. He will perhaps aid to relieve the study from the disfavor with which it has been regarded by adepts in the exact sciences. He will certainly have novel ways of looking at the problems which torment the philologist, and will present new and perhaps instructive groupings of pertinent facts and data.

A considerable part of the work is cyclopædic, and in this part as a matter of course the personal element of the author is but little apparent. In the remainder of the work, on the contrary, his own opinions and experiments lead him to speak *ex cathedra*. The value of both of the divisions thus roughly indicated is great. As for the cyclopædic portion, scholars will find it accurate, clear, impartial and exhaustive. The excellent index at the back of the book enables one to find in a moment the account of any well known experiments and of many less widely known. The data given, for instance, concerning Garcia and Czermak illustrate the manner in which the book brings together facts and information never before properly presented in one place. The more personal part of the work will be of greatest value to young minds becoming seriously acquainted with the subject, eager to learn the actual demarcations of the

new science, and not yet ready to take up the weight of a historical examination of all that has been done or attempted hitherto. The more brilliant the beginner—and we do not use the term in a disparaging sense at all—the more food for thought and the more inspiration he will find in what we have called the personal part of the author's work. Here at every stage will be found hints thrown out, keen observations that open wide fields of possibilities, suggestions for the application of the experimental method to some as yet unexamined phenomenon. Say what we may, in this power to make a young mind see clearly what *may* be done lies one great source of influence in the teacher. It is this, under one form or another, which feeds the imagination and serves as a most legitimate inspiration. We cite at random pp. 173, 353, 419, and 186.

In conclusion, we mention a few points of interest, gleaned here and there from the pages before us. On pp. 30, 31, will be found a judicial and temperate defense of the experimental method, which may be taken as an adequate answer to such distrustful comments concerning Experimental Phonetics as that of Siever, on p. xi of the fourth edition of his *Grundzüge der Phonetik*.

On p. 19, in speaking of vowels, the author says: "The various component tones are continually changing both in pitch and intensity, and it is highly probable that every typical vowel has typical forms of change, and that these forms of change are as important characteristics as the pitches and intensities of the component tones." On the following page, he proceeds further, and says of the German so-called diphthongs *au* and *ai* that the curves of these sounds show gradual changes, extending throughout the sound. "Such curves show that the diphthong recorded is not to be considered as the sum of two sounds united by a glide, but as one sound of a changing character."

The psychological discussion of assimilation and dissimilation, although perhaps not especially in place in such a volume, will be read with interest by all. At the close of this chapter, are some general observations about the learning and teaching of languages. The author expresses his conviction that the present diversity of methods and conflict of opinions in these regards "can have no possible justification except the lack of scientific

data." He looks to Experimental Phonetics to gather and classify these data.

On p. 226 will be found an interesting discussion of the pressure of the air in the lungs and in the mouth in speech. We are inclined to doubt the exactness of the statement that: "The lung pressure can hardly be supposed to vary from one sound to another."

Chapter XXV, which treats of the pharynx, nose, velum, lips and jaw, is one of the most instructive in the book. It is impossible in so short a compass to give even the briefest summary. Let us say in passing that we agree with the author in what he says of the *t* in figure 269, on p. 348, as also his criticism of Josselyn at the top of p. 349. The instrument for registering the vertical movements of the lips, figured on p. 354, is extremely awkward. There is a much simpler and more accurate instrument in use.

The last chapter in the book treats speech rhythm, especially in verse. This chapter will be found most interesting to the increasing number who desire to examine verse structure from a purely mechanical standpoint, which, by the way, is the only one that can ever offer a solution even approximately satisfactory of this vexed question.

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PROVENÇAL LANGUAGE AND LITERATURE. II.

2. *Grammaire historique de la langue des Félibres* par EDUARD KOSCHWITZ. Greifswald, Abel; Avignon, Roumanille; Paris, Welter, 1894. 8vo., pp. viii, 183. Price, 4 marks.

There is much more original work in Prof. Koschwitz's "Historical Grammar of the Language of the Félibres." The author, doubtless, has had some predecessors in the grammatical treatment of modern Provençal. He has had the advantage of being allowed to make use of E. Böhmer's notes, which have not appeared in print. He has profited also by Savinian's short grammar, composed for Provençal children. This book, Koschwitz says, has furnished him more than one

useful observation, and he has borrowed from it part of his examples. But the aims of his grammar are entirely different and much higher. He hopes it may render good service also to natives, children as well as adults. However, he has written his work especially for the use of Romance scholars and such foreigners as love the literature of the *Félibres*, and wish to know it by reading the original texts. The point of view from which he looks at, and examines, grammatical phenomena is naturally that of a philologist who goes back to Popular Latin, and, whenever it seems suitable or necessary, to the old Provençal. Indeed, his work is the first scientific or historical grammar of modern Provençal; and it has not yet been superseded by another book.

The grammar is certainly based upon independent research and personal observations. The author is a good observer. I have studied very carefully all the forms and rules given in the grammar, and compared them with Mistral's language in his *Mirèio*. Grammar and language agree perfectly with each other. I doubt that one would arrive at the same result, if one would examine, with the same end in view, the works of all the other *Félibres*, particularly of those who are not natives of the lower Rhône Valley or of Provence proper.

The language of the *Félibres* or what may be called, for the sake of brevity, modern Provençal, is principally derived from the Rhodanian dialect, that is the language spoken by the people, burghers and peasants, in and near Avignon, Orange and Aix. Its vocabulary, as we have already said, is very rich, and is necessarily much richer than that of the popular or rustic dialect in which it had its origin. Its syntax is said to be entirely French. (It is on that account that Koschwitz omits the syntax altogether in his grammar). I doubt it. But it seems to me correct to say that the Provençal language as used by the *Félibres* who are all well educated or even learned men, know French thoroughly and are accustomed to employ the two languages in speaking and writing, is greatly influenced by the syntax of the French language. On the other hand, it seems to me self-understood that the syntax of the popular Rhodanian dialect, however simple it may be, has some features of its own, some features that are